CANADIAN MOVING PICTURE

Digest

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EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 41, No. 27 TORONTO, CANADA October 29th, 1949

9th ANNUAL DIGEST SHOWMANSHIP CONTEST

The three scrutineers of votes at the Contest, Hye Bossin, James Cameron and George Degnon, examining the unanimous choices of the judges; invited to add the feminine touch to the picture were Ray Lewis, Editor and Publisher of The Digest, and Jackie Ross, neither of who participated in the judging or scrutineering.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE • TORONTO

PROMOTIONOTES

Everyone agrees that **"Father Was A Fullback"** is a natural for exploitation, especially at this time of year. Manager Ivan Ackery of the Orpheum, Vancouver, really did it up right — here are a few of the gimmicks — A 24-sheet laid on the floor at the entrance to the theatre one week in advance of play date . . . Cut-outs over the stairs of the front and back entrance to theatre . . . A special theatre front . . . Tie-ups with sporting goods stores and also clubs on programs and announcements . . . During the engagement of the picture, the ushers were dressed in teen-age clothing . . . Interviews with the football players from the State of Washington College and University of British Columbia teams on opening night, October 21, prior to their game on the 22nd . . . Opening night of the picture the football players did the ushering and in addition the U.B.C. band of cheer-leaders were on the stage, this stunt was broadcast on the air . . . Added to all this a special contest was held in the sport pages of the local papers and the main street was decorated with flags and banners . . . No wonder Ivan gets trips to Hollywood.

Perhaps the youngest manager in the Maritimes, **Ernest Hatfield of the Capitol Theatre, Yarmouth, N.S.,** has a decided talent for publicity stunts. Among some of the clever and catchy ideas was the arranging for a span of horses and an old stage coach to parade up and down the streets with signs advertising the feature **"Stampede"**; having an orchestra on the stage for the playing of a jitterbug contest; and giving the announcements in both English and French for the showing of MGM's "Luxury Liner" since the picture features the French Canadian song "Alluette" . . . Ernie also got several full length columns in the Yarmouth Telegram on the visit to Yarmouth of David Griesdorf, Toronto, and A. I. Garson of Saint John. Mr. Griesdorf expressed himself as pleased to find such a good set-up at the Capitol and Mr. Garson stated that they were "very pleased with Ernest Hatfield's management here". Pictures of the Odeon general manager and of the local manager were shown at the head of the long article.

The season for furs is on and Ottawa furriers find that **the best way to introduce the latest Fall styles is through tie-ups with movie theatres. Gord. Beavis, manager of the Odeon,** staged a most successful fashion show as an added attraction to **"Christopher Columbus"**, in co-operation with the firm of Sobouff and Tiffany.

TRADE HEADLINES

"Sword In The Desert", Universal-International, Goes Into 3rd Week Loew's Uptown, Toronto.

●

Toronto Critics Call "Sword In Desert" 'Powerful Picture'.

●

Famous Players Continue Picture Deals with Fox and MGM Following Visits of Respective Executives to Toronto.

●

MPTA of Ontario Annual Meeting Vanity Fair, King Edward Hotel, Toronto, Nov. 1st at 1 P.M.

●

No Patents For Drive-In Ramps—U.S. Supreme Court Decision.

●

Quebec Allied Meeting Nov. 7 Montreal.

●

Maritime Allied Exhibitors Meet Oct. 26-27, Amherst, N.S.

●

"Pinky" Gives 20th-Fox Another Big B.O. Winner.

●

Toronto Will Vote on Yes or No for Sunday Sports — Theatres Staying Out of Fight.

●

Danny Kaye Variety Benefit Show at Imperial, Toronto, Nov. 17 Looks Like Sell Out — Seats $5.00 Up.

●

"Quartet" (Eagle-Lion) Continues Big at Avenue, Montreal.

●

"Fabiola" (France-Films) Spectacular French-dub Italian Picture Directed by Blasetti Phenomenal Biz at 90c Top, Cinema de Paris, Montreal.

●

Four 2nd Run 20th-Century Theatres — Midtown, Circle, Esquire, Odeon - Toronto, Playing Italian "Paisan" (Cardinal)—Regular Policy English Language Pix Only.

●

Rumors New Foreign Language Theatre, Toronto, Soon to be Opened.

●

Radio City, Toronto, Regular Policy English-Language Double Bills, Introducing Foreign-Language Double Bills.

●

"Home of Brave" Breaks Simultaneous House Records in Windsor, Montreal.

●

Movie Critics Disagree as to When Historical Novels and Films Should Stick to History—Digest Answer: Stick to Entertainment.

●

RKO Gets American Legion Citation for "I Married A Communist".

●

Dave Coplan Joins Child's Round Table on Toronto Visit.

●

U.S. Investigating AMTOG Trade Activities — Likely to Include Russian Pictures.

●

Rex Harrison Plays Toronto Next Week in "Anne of a 1,000 Days", Big N.Y. Stage Hit.

●

First Time in Movie History Movie Critics Unanimous in Praise of Picture — It Has Happened with Paramount's "The Heiress".

●

Oscar R. Hanson, Canadian Veteran Pioneer Distributor, now Producers Representative for London Films, Wilcox-Neagle Productions, Monogram and Allied Artists.

RAY PRESENTS

THE Ninth Annual Digest Showmanship Contest which opened Aug. 31st, 1949 and closed for entries Aug. 31st of 1949 had, as we have previously stated, fewer campaigns submitted than in the previous year, but the campaigns were of a better Showmanship quality.

The judging of the Showmanship Contest took place on Thursday, Oct. 20th at the King Edward Hotel, following a luncheon at which were present the following representatives of the various distributing companies and theatre companies, whose special activities are devoted to advertizing, publicity and exploitation of pictures in Canada:

Sam Glasier, 20th Century-Fox; Win Barron, Paramount Pictures; George Degnon, R.K.O.; Jimmie Nairn, Famous Players Canadian and Jim Cameron; Tony Ranicar, Warner Bros.; Jimmy Cowan, Odeon Theatres; Archie Laurie, Odeon; Bert Wilkes, United Artists and Special Publicity Representative; Hye Bossin, Canadian Film Weekly; Bob Eves, Famous Players Canadian. Larry Stevens, of Eagle-Lion. Absentees were Harvey Harnick, Columbia, Dewey Bloom, MGM, and Don Henshaw, of Mac Claren's Advertising Agency.

Judging is done by points. Campaigns voted first receive fifty points for each ballot; second prize nominees receive 35 points; third prize nominees receive fifteen points. Selections for prizes are made in accordance with largest number of points received by a campaign. It is, therefore possible for campaign selected as a second prize winner by many judges to move up to first place, because the total of points which the campaign receives is the greater total.

JIM McDONOUGH of the Tivoli Theatre, Hamilton, won the first prize on a count of close to five hundred points. His campaign on "Blandings Builds His Dream House", a Selznick-Alliance release, ran away on points from all the rest. The second prize-winning campaign was submitted by Don Watts of the Nelson Theatre, Ottawa, for his campaign on "The Great Dan Patch" a United Artists release, was just five points ahead of the third Prize-winning campaign submitted by Mel Jolley of the Century Theatre, Hamilton, on "Apartment For Peggy", a 20th Century-Fox release.

Running but a few points behind the third prize winner was Wannie Tyers, Odeon-Carlton, with his campaign on Eagle-Lion's "Red Shoes" and he led the Honorable Mention Prize-Winners. C. Doctor, Capitol, Vancouver, lined up in second place for Honorable Mention with a campaign on Paramount's, "Sorrowful Jones", but he captured two other Honorable Mention prizes for campaigns on two RKO releases, "The Boy With The Green Hair" and "The Velvet Touch". This gave C. Doctor three Honorable Mentions out of a total of five. The judges made special mention of C. Doctor, for in addition to the Three Honorable Mentions, he submitted campaigns on "Every Girl Should Be Married" and "Return Of October", also a campaign book on Showmanship. Another Honorable Mention Prize-Winner was Tom Pacey of the Odeon, Winnipeg for his campaign on "Red Shoes".

DAVE ROSEMOND of the Garrick Theatre, Winnipeg, took the Special Award Prize for Originality of Idea, with a campaign on Universal's "Man-Eaters ot Kumaon".

Among the many campaigns were no less than seven on "The Man-Eaters of Kumaon" and four on "Red Shoes". Other campaigns submitted were: "The Jolson Story" by Doug Keeley of Orpheum, Sault Ste. Marie; "Man-Eaters of Kumaon" — L. A. Turaldo, Capitol, Brandon; "Man-Eaters of Kumaon" — A. D. Ford, Odeon, Kingston; "Man-Eaters of Kumaon" — J. Stobbart, Plaza, Victoria; "Man-Eaters of Kumaon" — Al Jenkins, Plaza, Vancouver; "Man-Eaters of Kumaon" — G. Reambault, Odeon, Haney; "Enchantment" — C. Doctor, Capitol, Vancouver, and "Boy With Green Hair", C. Doctor, Capitol, Vancouver; "Every Girl Should Be Married" and "Return of October" — Doctor, Capitol, Vancouver, also Doctor's campaign on "The Velvet Touch": R. E. Maynard's campaign on "Three Musketeers", Palace, Hamilton; "The Babe Ruth Story" — E. W. Hatfield, Capitol, Yarmouth; "Northwest Stampede" — Forest Plumb, Olympia, Assiniboia; "Red Shoes" — Len McGuire, Odeon, Port Arthur; "He Walked By Night" — Al Jenkins, Plaza, Vancouver; "Man-Eaters of Kumaon" — E. C. Lamoureaux, Empire, Windsor; "Gaslight Follies" — Tom Murray, Capitol, Guelph; "Joan Of Arc" — Mel Jolley, Century, Hamilton; "The Red Shoes" — John Sperdakos, Snowdon-Outremont, Montreal; "Scott of the Antarctic" — John Sperdakos, Avenue, Montreal; "The Red Shoes", Roy McLeod, Vogue, Vancouver; Tiff Cook of Capitol, Toronto, a miscellaneous campaign on "What's Cooking?"; P. N. E. Beauty Pageant by M. Cave, Dominion, Victoria; "Blue Lagoon", Don Hudson, Odeon-Danforth, Toronto; "Mating of Millie", T. Backus, Rio, Vancouver; "Panique", Art Bahen, Champlain, Montreal and First Anniversary Celebration, Art Bahen, Champlain, Montreal; "Letter To Three Wives", Bob Harvey, Capitol, North Bay; "Enchantment", Shea's and Nortown, Toronto; Steve McManus, Odeon, Fort William, "Shoe Shine."

May we take this opportunity of thanking the Winners and all the exhibitors who submitted campaigns. We appreciate their interest and cooperation in making Showmanship a vital force in Canada. We thank the distributors and the Theatre Circuit Managements for their recognition of the Exhibitors who are the Winners in a nation-wide Showmanship Contest. We thank the judges who have given The Digest such excellent cooperation by officiating, some of whom have so officiated for each Digest Showmanship Campaign, during the past ten years.

IN looking forward to the Tenth Annual Digest Showmanship Contest, which will close in Aug. of 1950, may we ask from exhibitors that they take advantage of the many visits which special advertizing, publicity and exploitation men make to their respective cities and towns, in connection with the publicizing of pictures — that exhibitors use the campaigns which are mapped out by the publicity departments of our several Canadian circuits of theatres, that they discuss more fully possible exploitation of pictures, that they follow through on their own ideas and the ideas that are given to them, that they welcome all suggestions to increase their box-office, and that they take into consideration that special representatives visiting them must depend on the exhibitors to follow through.

Exhibitors have many advantages over visiting publicity men. They know their city and town. They know their patronage. They know the names of the various clubs or groups who could be utilized to cooperate on special pictures. They know their newspapers and the editors of newspapers. They enjoy the privilege, through long association and friendship, of calling editors and merchants by their first name. They know radio stations and broadcasters. Exhibitors know that when they are asked to help on various cam-

(Continued on Page 11)

Another First time in

Paramount Pictures

First

'The Heiress': Outstanding Production

"THE HEIRESS," at the Radio Music Hall. A Paramount picture presumably by Ruth and Augustus Goetz from their play of the same name inspired by the Henry James novel "Washington Square." Running time: 118 minutes.

THE CAST:

Catherine Sloper	Olivia de Havilland
Morris Townsend	Montgomery Clift
Dr. Austin Sloper	Ralph Richardson
Lavinia Penniman	Miriam Hopkins
Maria	Vanessa Brown
Marian Almond	Mona Freeman
Jefferson Almond	Ray Collins
Mrs. Montgomery	Betty Linley
Elizabeth Almond	Selena Royle
Arthur Townsend	Paul Lees
Mr. Abel	Harry Antrim
Quinius	Russ Conway
Osler	David Thursby

By ROSE PELSWICK

"The Heiress," which came yesterday to the Music Hall, takes you back to the Washington Square of a hundred years ago.

And so great is the skill of director William Wyler in setting and sustaining mood and atmosphere; so perfect is the casting of the principal roles, and so meticulous is the attention given to detail that you'll find yourself completely absorbed in the manners and modes of a bygone age.

It is, in every respect, a picture of quality and distinction. Based on the Broadway play which was in turn based on the Henry James novel, "Washington Square," the film revolves about four characters played by Olivia de Havilland, Montgomery Clift, Ralf Richardson and Miriam Hopkins.

To Miss de Havilland go top honors for a beautiful performance in the title role. As Catherine Sloper, daughter of a wealthy physician, she is a shy, awkward and plain-looking girl who has never had any beaux even though it is known that she is to come into a sizeable inheritance.

She falls deeply in love with the first man who pays her any attention, a penniless but attractive stranger whom her father suspects of being a fortune hunter. And the father's objections to their marriage bring about a series of events that culminate in heart break apd tragedy.

Clift is effective as the suitor and makes wholly believable the glib opportunist he portrays. As the father, who resents the fact that his daughter failed to inherit her mother's social graces, Ralph Richardson plays a demanding role with an extraordinary ease and polish.

Miriam Hopkins, absent from the screen for too long a time, scores decisively as a fluttery but sympathetic aunt.

Each of the characters is deftly drawn and, aided by Wyler's eloquent direction, immensely engrossing. Ruth and Augustus Goetz, who wrote the stage version, contributed a literate script, and the sets and costumes of the period are charming. In its quiet excellence, "The Heiress" takes its place as one of the season's outstanding productions.

NEW YORK HERALD TRIBUNE

ON THE SCREEN

By HOWARD BARNES

"THE HEIRESS," a screen play by Ruth and Augustus Goetz, based on their stage play and the novel by Henry James, directed and produced by William Wyler, presented by Paramount Pictures at the Radio City Music Hall with the following cast:

Catherine Sloper	Olivia de Havilland
Morris Townsend	Montgomery Clift
Dr. Austin Sloper	Ralph Richardson
Lavinia Penniman	Miriam Hopkins
Maria	Vanessa Brown
Marian Almond	Mona Freeman
Jefferson Almond	Ray Collins
Mrs. Montgomery	Betty Linley
Elizabeth Almond	Selena Royle
Arthur Townsend	Paul Lees
Mr. Abel	Harry Antrim
Quinius	Russ Conway
Osler	David Thursby

Astringent Tragedy

WILLIAM WYLER has done a consummate job of adapting "The Heiress" to the screen. The new Music Hall offering betters its successful stage prototype in almost every respect. The dramatization of the Henry James novel, "Washington Square," now has pace and power as well as period atmosphere. The fine director has emphasized and enlarged an astringent tragedy, rather than follow the usual Hollywood procedure of softening an account of hatred, venality and revenge. With Olivia de Havilland giving an inspired portrayal of the title role, and Ralph Richardson and Montgomery Clift supporting her superbly, the work is a superior example of motion-picture artistry.

• • •

Ruth and Augustus Goetz have written the continuity, as they did the drama. They are on far surer ground in the new medium. For they have succeeded in capturing the savage intensity of the James classic, without sacrificing its factual account of manners and conventions in the New York of a century ago. It is Wyler's meticulous production and his imaginative direction, though, that makes "The Heiress" a film to be remembered. With the utmost subtlety, he has described the plight of an ugly duckling who is sought after by a fortune-seeker and crossed in that one romance of her life by a bitter father, who hates her for not mirroring his image of a dead wife.

• • •

The final sequence, in which the heiress leaves a false lover pounding at the door and marches up a flight of stairs to lonely spinsterhood, is a certain key to Wyler's perception and craftsmanship. Before that he unfolds a provocative and pulsing reconstruction of a vanished era. From dances and stiff-necked courting to an elopement that becomes a desertion, "The Heiress" has complete and communicable authority. The costumes and settings are perfect, while the musical accompaniment by Aaron Copland heightens the drama for a change. Here is a stern and uncompromising motion picture which is worthy of its Henry James original.

• • •

Where it runs rings around the theatrical version is in making the central character plain and awkward as well as shy. Miss de Havilland has wisely consented to look like a stick, while a dashing ne'er-do-well is wooing her for her money and an exacting father is offering her contempt along with good advice. Her performance is infinitely varied and absorbing. If not as striking as that in "The Snake Pit," it is the work of a very gifted actress. Richardson never misses an inflection in making the girl's doctor father an implacable character, and Clift plays the self-seeking suitor with immense conviction. Meanwhile Miriam Hopkins is fine as the heiress's aunt, an intriguing and foolish female. Wyler has undertaken a perilous assignment, but he has handled it magnificently.

Olivia de Havilland

In "The Heiress"

Movies — 'The Heiress' At Music Hall

By ARCHER WINSTEN

In "The Heiress," at the Radio City Music Hall, that masterful director, William Wyler, polishes a few lustrous stones of performance in a classic design of human frustration and grief. Nuances of thought and emotion leave room for varying interpretations. The "if onlies" of life itself, though cushioned in costumes and sets of a hundred years ago, become extraordinarily real as you share the drama's inexorable unfolding of its tragedy.

A father whose long-dead wife had been charming and beautiful, watches regretfully the grown daughter, Olivia de Havilland, who is plain and ill-at ease socially. When at last a young man, Montgomery Clift, pays court to her, he is suspected because he is poor and jobless while she will inherit a small fortune. This does not prevent her falling deeply in love with him, nor does it keep him from driving the wedge of his attention between father and daughter.

An Honest Story

Thus the circumstances of well-bred, polite conflict are prepared. But beneath the mannered surface the sorrow goes very deep. It is an honest story, grappling with dilemmas that may not have any satisfactory answer. Ruth and Augustus Goetz wrote the screenplay from their stage success of the same name, and that had been taken from the Henry James novel, "Washington Square."

Richardson Is Magnificent

The father, Ralph Richardson, magnificent as always in his English diction and actor's authority, has no such difficulty. Neither has the widowed aunt, flightly and giggly Miriam Hopkins. Once in command of her speaking faculties, Miss de Havilland goes on to complete one of her finest performances. The interplay between father and daughter, gently progressing towards dreadful antagonism, is beautifully wrought, again like some fine, old jewelry.

The work of Montgomery Clift, though more than adequate from the point of view of a bobby-soxer, is not up to the level of the other two. One misses the incisive quality that could have matched them. Perhaps his role may contribute to this impression. Is it the instability of the character that one feels, or of the writing of the role, or Clift himself? There is something evasive here that is not easily pinned at its source.

The ending of "The Heiress" is final in its quiet, complete, and irrevocable rejection of life. The knife of revenge cuts bloodlessly both wielder and victim. Like a faint, discordant, melancholy bell that reverberates long after it has been struck for the last time, "The Heiress" leaves an indelible after-impression. It must be hailed as a work of splendid art, refined, subtle, and memorable. One's enjoyment of it depends upon capacity to accept these bitter truths for what they are, a portion of human fate, but not the one any of us would chouse for ourselves.

The Heiress' MOVIE METER

A Paramount Picture. Produced and Directed by WILLIAM Wyler. Screenplay by Ruth and Augustus Goetz, from their play, suggested by Washington Square, by Henry James. The Cast: Olivia de Havilland, Montgomery Clift, Ralph Richardson, Miriam Hopkins, Vanessa Brown, Mona Freeman, Ray Collins, Betty Linley, Selena Royle, Paul Lees, Harry Antrim, Russ Conway and David Thursby.

THE NEW YORK TIMES, FRIDAY, OCTOBER 7, 1949.

THE SCREEN IN REVIEW:

'The Heiress,' With Olivia de Havilland in Leading Role, Arrives at Music Hall

THE HEIRESS, screen play by Ruth and Augustus Goetz, from their play of the same name, suggested by Henry James' novel, "Washington Square"; directed and produced by William Wyler for Paramount Pictures, at the Music Hall.

Catherine Sloper	Olivia de Havilland
Morris Townsend	Montgomery Clift
Dr. Austin Sloper	Ralph Richardson
Lavinia Penniman	Miriam Hopkins
Maria	Vanessa Brown
Marian Almond	Mona Freeman
Jefferson Almond	Ray Collins
Mrs. Montgomery	Betty Linley
Elizabeth Almond	Selena Royle

By BOSLEY CROWTHER

Not many film producers are able to do the sort of thing that William Wyler has done with "The Heiress," the mordant stage play of two seasons back. For Mr. Wyler has taken this drama, which is essentially of the drawing-room and particularly of an era of stilted manners and rigid attitudes, and has made it into a motion picture that crackles with allusive life and fire in its tender and agonized telling of an extraordinarily characterful tale. This film, with Olivia de Havilland playing the title role, Paramount Pictures) to the Music Hall yesterday.

Moving about, in the first place, in a fine house in Washington Square, which was tactfully represented on the stage by one elegant set, and then going out from that center to other places for colorful scenes, Mr. Wyler has got for the drama plenty of space in which to move around. More than that, with the help of his writers, Ruth and Augustus Goetz, who adapted the play originally from a novel by Henry James, he has chopped up the play's continuity into a fluid succession of scenes that have the advantage of contrasts in movement and physical mood.

Olivia de Havilland in "The Heiress."

But most particularly, Mr. Wyler, who also directed the film, has given this somewhat austere drama an absorbing intimacy and a warming illusion of nearness that it did not have on the stage. He has brought the full-bodied people very closely and vividly to view, while maintaining the clarity and sharpness of their personalities, their emotions and their styles.

As a consequence, the conflict that this story is basically built upon—the struggle between a timid daughter and her willful father over the suitor of the girl—becomes an impassioned and arresting clash of immediate minds and a locking of adult emotions that we can expressly comprehend. And the burning and then the bitter experience of the girl with the deceitful man is filled with pervasive nuances that it could not reveal at long range.

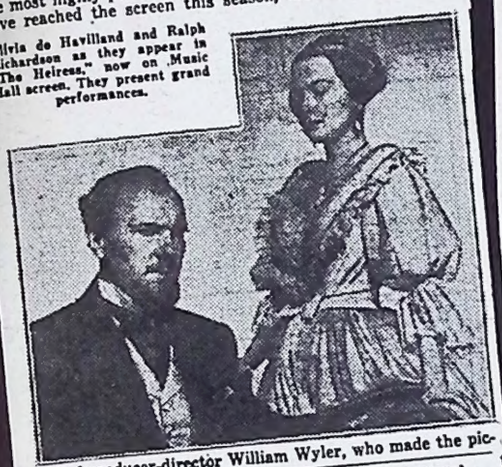
the History of..

An Admirably Acted Drama at Music Hall

By KATE CAMERON

★ ★ ★ ★

The Music Hall's latest feature, "The Heiress," is one of the most highly polished, finely wrought film productions to have reached the screen this season, thanks to the clever work of producer-director William Wyler, who made the picture for Paramount.



Olivia de Havilland and Ralph Richardson as they appear in "The Heiress," now on Music Hall screen. They present grand performances.

It contains some fine performances throughout, but two of them are outstanding, one by Olivia de Havilland and the other by Ralph Richardson, in the daughter and father roles of the Henry James' story.

Great Acting by Olivia.

Richardson made the trip from his native England especially to play the role of Doctor Sloper and his performance is well worth his importation. Olivia's acting of the title role is the best performance by an actress so far this year, in the estimation of this reviewer, and it should be considered for an award when it comes time to hand out the year's prizes.

Hailed as 'First Actress'

Miss de Havilland is giving a complete demonstration in "The Heiress" that she is the first actress of the screen. Her representation of the excessively shy, plain Catherine Sloper, adds another gem to her already glittering diadem of screen roles. Richardson makes a marked impression as the severe, cold father who despises his daughter for her social gaucheries.

Although the James story, originally called "Washington Square," ends on a note of frustration for the girl, the picture has the quaint and charming quality of a precious period piece before it reaches its bitter end.

NEW YORK WORLD-TELEGRAM, FRIDAY, OCTOBER 7, 1949.

'The Heiress' Grows In Screen Version

By ALTON COOK.

A greatly improved version of the 1947 stage hit, "The Heiress," has arrived on the Radio City Music Hall screen. It has been improved to the point of becoming one of the enduring movie pleasures of our time.

Ask judgement on any detail of this picture and the verdict will be "Perfect!" Such a goal is actually unattainable, of course, but audiences coming from this picture will be exactly that ecstatic. So if you will forgive a warped judgement, we will proceed to report on "The Heiress."

Henry James' novel, "Washington Square," has grown steadily in its adaptation to each of its new mediums, the stage and the screen. As it stands now, it is the story of a superiorly intelligent man, bitterly disappointed that his daughter has grown up to be a drab, shy creature. He tries to protect her from a fortune hunting suitor, never realizing that the feigned devotion of this poacher will bring more happiness than any other offer his daughter is likely to get. His endeavor blasts her happiness and his own.

Olivia DeHavilland, a constantly maturing actress, has soared among the most inspired this time. She is an actress who expresses herself not only with face and voice but with her whole body. Every movement is eloquently meaningful as she shows us the intimate feelings of this frightened girl, pathetically eager to be loved and ecstatically grateful for shreds of affection that come her way.

When this girl's life is warped so that its only climax can be a barren revenge, Miss DeHavilland does not make her a vile and harsh vixen. She conveys the girl's ordeal through a somberly brooding loneliness. Ladies and gentlemen, let us rise to salute a great actress of our time.

Ralph Richardson's portrayal of the father departs entirely from the conventional family tyrant. This is a kindly man whose ruthlessly iron will is apparent only in his obvious habit of expecting easy obedience. Usually there is a distinction between the artful and the artistic but Mr. Richardson has mastered both.

There is a depth of pathos and ridicule and despair in Miriam Hopkins' aversion of the fluttering, widowed aunt. Vanessa Brown radiates a surprising degree of warmth from her obscure role of a little household slavey. Montgomery Clift as the shallow schemer is excellent and so are a long list of other supporting players.

In the movies, where the director may work with such an iron hand, praise for the actors is praise for him. William Wyler, the director, has been a master mind for one of the great achievements in acting. A stately grace uplifts the writing of Ruth and Augustus Goetz, who did both the stage and screen adaptation of the James novel. The settings and costumes are masterpieces in bringing fresh and easy life to a museum period a century gone by.

Life will be very good for days and days after a visit to "The Heiress."

DAILY NEWS, FRIDAY, OCTOBER 7, 1949

"The Heiress," Paramount picture directed by William Wyler. Screen play by Ruth and Augustus Goetz from their play of the same name, and from novel by Henry James. Presented at Radio City Music Hall. Running time, 1 hour, 55 minutes.

THE NEW YORK SUN, FRIDAY, OCTOBER 7, 1949.

The New Movies

By EILEEN CREELMAN.

'The Heiress,' Year's Top Film—And 'Brimstone.'

It's a word to use charily. 'It's an adjective that fits not more than one picture in every two or three or maybe five years. Deliberately then and with emphasis, it must now be stated that "The Heiress" is a great picture. This new film at the Music Hall is the finest picture to come this way this year or last or the year before that.

EILEEN CREELMAN

"The Heiress" is based on a play, which must have been a good play. That play was suggested by a novel, Henry James's "Washington Square," which must be a good novel. Whatever its worth in other mediums, "The Heiress" arrives on the screen as a fascinating, continually absorbing story.

This is, for the year 1949, a quiet movie. No one is killed nor threatened with killing. No one is even knocked down. Not an eye is gouged out nor a violent word employed. "The Heiress" tells simply, and with beautiful economy of words and footage, of a fortune-hunter, of the girl he courted and jilted, and of that girl's exquisite vengeance. This is a story that rings true in every scene and every gesture. Its people are people so real as to seem familiar, so convincing that they live in the memory like persons one has once known well.

'THE HEIRESS.'

A Paramount picture. Novel, "Washington Square," by Henry James. Play and screen play by Ruth and Augustus Goetz. Directed and produced by William Wyler. Associate producers, Lester Koenig and Robert Wyler. At the Music Hall. The cast:

Catherine Sloper	Olivia de Havilland
Dr. Austin Sloper	Ralph Richardson
Lavinia Penniman	Miriam Hopkins
Morris Townsend	Montgomery Clift
Mrs.	Vanessa Brown
Marian Almond	Mona Freeman
Jefferson Almond	Ray Collins
Mrs. Montgomery	Betty Linley
Elizabeth Almond	Selena Royle
Arthur Townsend	Paul Lees
Abeel	Harry Antrim

Olivia de Havilland, who won an Academy Award last year and who recently gave birth to a son, this week celebrates still another triumph. There can hardly be a question about her performance being the top piece of acting this year, just as "The Heiress" is, without doubt, the top film, thus far at least, of the year. Miss de Havilland plays Catherine Sloper, the shy, plain daughter of Dr. Austin Sloper of Washington Square. This is one of those vital performances which illumine every facet of a far from simple character. Miss de Havilland's beauty is concealed, but never caricatured. Catherine's shyness makes her awkward. Made gauche by her austere father's constant criticism, Catherine could never develop into an attractive young woman. And then she met Morris Townsend, Morris with the sleek good looks, the studied charm, the polished manners.

This is a story which might have happened today. Stories just like it do take place every day, without the film's triumphant ending. Ruth and Augustus Goetz, who wrote both play and screen play, have kept the setting to the time of James's novel, about a hundred years ago. Catherine's plainness is made more poignant by her dependence upon masculine approval. Ralph Richardson, as the father, is an actor right up to the deHavilland standard. His Dr. Sloper is an elegant man of the world, charming, dutiful and cruelly without a trace of affection for his motherless child. Richardson makes his American movie debut in a strong role, played to the hilt.

Clift falls to fall in love with Olivia, but goes for the loot and makes a pitch.

Richardson sees through the adventurer, but Olivia is blinded by her first and only love, and therein lies the dirty work.

As soon as you get used to the flowery Victorian conversation and the leisurely action characteristic of those times, the gripping story holds you taut. This is not for addicts of Westerns or whodunits. It is top-drawer, intelligent, but thrilling in a classic manner.

Should have been mentioned first, since it is his direction which has pulled all these elements together in a brilliant production, has directed "The Heiress" with an acute awareness of character and of the drama engendered by the conflict of strong personalities. Each player, from star to bit actor, is at his best under the Wyler direction. The picture is flooded with overtones, with undertones, with rapid currents of emotion. "The Heiress," in other words, is a good movie, and one that might well be seen again and again by students of acting, direction and writing. It might even be a sound idea for a movie critic to take a second or third look.

50

DAILY MIRROR FRIDAY OCTOBER 7 1949

The Movies

'Heiress' Is Magnificent Bid for the Oscar

By LEE MORTIMER

This could be treason in Hollywood—when a producer makes a picture that clings to the original. The brave character who defied the unwritten law is William Wyler. His magnificent photoplay for Paramount, "The Heiress," at the Music Hall, is as faithful a translation of a stage play to the medium of the movies as is possible between the two techniques.

"The Heiress" is Wyler's current bid for the Academy Oscar, and he wrapped all his knowhow, shrewdness and seasoned ability into it.

A distinguished cast, headed by Olivia deHavilland who contributes a memorable performance, will help sell this to a generation unacquainted with the works of Henry James, from whose novel it was adapted. Others include Montgomery Clift, for whom the gals go ga-ga, and Ralph Richardson, splendid as a stern papa.

Set 100 years ago, this is the story of a plain girl whose only sex appeal seems to be her father's bankroll. Her lack of glamor keeps her shy with strangers.

NEW YORK Reviewing

There is a unanimity of opinion!

Toronto and District

By BILL PRESS

THE mobile television unit of Famous Players Canadian Corp. has been put to its first use following construction of the truck job in Toronto under the direction of George Cuthbert, the engineer in charge of the TV division of the circuit.

The motor van has an impressive appearance with the name of Famous Players Canadian Corp. emblazoned on the body. The equipment includes RCA television cameras and al necessary transmission apparatus for actuality visual broadcasts on a large screen which measures 24 inches wide.

The initial use was for the projection of a surgical operation from a hospital theatre to an audience of medical men in connection with a meeting of physicians on Oct. 25. A technical crew of seven men is required for the transmission including those who work on the cameras and on the regulation of sound and screen.

This introduction of television in Toronto marked the start of a new era for Famous Players and a step toward the inclusion of TV in theatre entertainment.

Famous Players was to have had telecasts of the world series at the Imperial Theatre but there was a slip in the matter of a missing piece of equipment. Later it was stated that the essential part had been sent to Hollywood for a demonstration and was not returned in time for the Toronto innovation.

* * *

The Radio City Theatre, a unit of B. &F. Theatres, Toronto, scored nicely with an all-Italian bill consisting of "La Tosca" and "Mama".

* * *

The National Film Board had a short subject dealing with a meeting at Guelph of food producers from many countries to study the international exchange of farm products. The selection of an intriguing title for the release proved a problem.

Harvey Harnick of Columbia Pictures of Canada, Toronto, had a look at the picture and hit upon a name — "55,000 for Breakfast", which was a line in the dialogue. Harnick didn't get a screen credit, however.

MR. & MRS. STEVE DOANE

Recent visitors in town were Mr. and Mrs. Dave Coplan from London, England, and Mr. and Mrs. S. Doane of Nova Scotia.

The newly-married Mr. and Mrs. Steve Doane of Nova Scotia were entertained last Friday night at the Royal York Hotel by several friends in Toronto amongst whom were: Mr. and Mrs. O. J. Silverthorne, Mr. and Mrs. Archie Laurie, Mr. and Mrs. Fred Dillon, Mr. and Mrs. Frank Vaughan, and Tom Daley of the Imperial Theatre.

* * *

Manager Ed Hubbard of the Community Theatre, Hamilton, has reported continued success with class pictures including "The History of Mr. Polly" and "Four Steps in the Clouds" as single attractions.

SPECIAL AWARD WINNER

DAVE ROSEMOND

The Canadian Moving Picture Digest
Entered as Second Class Matter
RAY LEWIS
Editor-In-Chief
JACKIE ROSS
Assistant to the Editor

Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
21 Dundas Square - Toronto
Telephone: WAverley 8696
Cable: Raydigest
Established 1915. Publication weekly.
Subscription: $5.00 yearly

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BRUCE PEACOCK ..... Regina, Sask.
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WILL McLAUGHLIN ..... Ottawa, Ont.
BILL PRESS ..... Toronto, Ont.

The Fund-Raising Committee of the Toronto Variety Tent held an important meeting Oct. 18 under the direction of Chairman Herb Allen to arrange details for the Variety Theatre Night at the Toronto Imperial in aid of the club's chief project, the Vocational Guidance School for Crippled Children in Scarboro.

The luncheon meeting drew up plans for the program to be staged Thursday, Nov. 17, featuring the world premiere of "The Inspector-General" and the personal appearance of Danny Kaye, the star. The committee secretary is Arch H. Jolley who is secretary of most every group these days.

* * *

"Portrait From Life" continued a surprise at the Odeon-Hyland Theatre, Toronto, under the adult-audience policy by being held for a sixth week.

* * *

The "wiggle test" was conducted under the direction of the Children's Film Library for a Famous Players' Movie Club show at the Runnymede Theatre, Toronto. The juvenile audience was engrossed by the cartoons, showed some restlessness for "Little Old New York" but was again alert for Will James' "Sand".

FOR SALE

—Pair of 50 Ampere Tungar Bulb 60 cycle rectifiers, one Forest, one Rect-O-Lite in good condition.
—Pair of Sunbeam Lamps, low intensity with 7½ inch reflectors — need overhauling — $150.00.

BOX 15 — DIGEST

ARE YOU IN NEED OF EQUIPMENT, SPARES OR ACCESSORIES FOR YOUR THEATRE AND PROJECTION BOOTH?

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ROYAL SOUND MASTER
SOUND EQUIPMENT
The Golden Voice of the Silver Screen

277 Victoria Street
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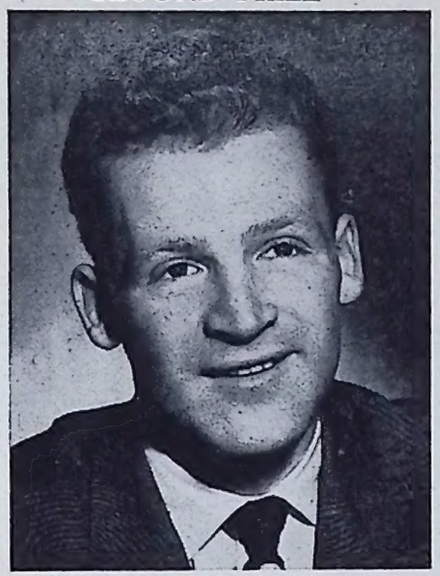
Digest Showmanship Winners

FIRST PRIZE

JIM McDONOUGH

SECOND PRIZE



DON WATTS

THIRD PRIZE

MEL JOLLEY

Digest Showmanship Judges

Judges at the 9th Annual Digest Showmanship Contest: Back row, l. to r., James Cowan, Anthony P. Ranicar, James Nairn, Larry Stevens, Bob Eves, George Degnon, Archie Laurie; front row, l. to r., Win Barron, Sam Glasier, James Cameron, Hye Bossin.

9th ANNUAL DIGEST SHOWMANSHIP CONTEST IS OVER

10th ANNUAL CONTEST IS ON NOW!

75.00

CONGRATULATIONS, JIM!

As winner of the FIRST PRIZE in the Canadian Moving Picture Digest Annual Showmanship Contest . . . . . .

JIM McDONOUGH

Manager of the Tivoli Theatre, Hamilton, has added to the fine reputation Famous Players' Showmen have won

Famous Playersmen congratulate, too, award winners MEL JOLLEY of the Century Theatre, Hamilton, DON WATTS of the Nelson Theatre, Ottawa and CHARLIE DOCTOR, Manager of Famous Players' Capitol Theatre, Vancouver.

Showmanship Contest Entries Show Initiative, Originality

After three counts and four hours of judging, the winners of the 9th Annual Digest Showmanship Contest were announced at the King Edward Hotel last Thursday noon by the scrutineers.

Highlights in such excellent campaigns as received awards in the 9th Annual Digest Showmanship Contest are legion. The campaigns showed initiative, originality, and a plethora of imagination.

For his campaign on "Mr. Blandings Builds His Dream House", Jim McDonough of the Tivoli Theatre, Hamilton, started out with a 300 line teaser advertising campaign in a classified section of the Hamilton Spectator. The campaign which occupied 800 lines of co-operative advertising centered around a contest for an actual dream house, which was built at Ancaster Heights in a Hamilton suburb and visited by 16,000 people.

The final proof of the success of this campaign are the countless letters which appear in the latter half of the campaign book, from business firms who co-operated, thanking Jim McDonough and expressing their appreciation for being included in the promotion. The entire campaign incidentally, cost $35.00.

Don Watts' campaign on "The Great Dan Patch" at the Nelson, Ottawa, the $50.00 second-prize winner, displays much the same kind of energy. Built around a tie-up with the Gatineau Race Track which put on a special 'Dan Patch Day', the campaign included street ballyhoo, pre-showing interior displays in the theatre and the distribution of several thousand heralds promoted in connection with the "Dan Patch Racing Day". We are told by the enterprising manager that his harness racing steed, trotting the streets of Ottawa "made quite an imposing procession" and, from the pictures included in the campaign, including photo-finishes of the races at the track, one can gather that this is by no means an overstatement.

The key-note of Mel Jolley's campaign on "Apartment for Peggy" at the Century Theatre, Hamilton, was a contest which actually found and furnished an apartment for a married veteran at McMaster University. The free newspaper publicity in both local and campus newspapers which resulted from this contest, was naturally sensational. Since the contest included complete furnishing of the apartment, the tie-up with furniture, electrical, linen ,and other kinds of merchants, were a natural, and all were exploited to their fullest by third prize winner Jolley. Once again, in this campaign, there are sevaral letters of appreciation from local retail outlets who cooperated in the campaign. And this kind of public relations means not only that these boys put on terrific campaigns for the picture which they submitted to the contest, but that they have ready-made tie-ups for any future campaign they wish to tackle. As the old adage of showmanship puts it "Always leave 'em wanting more."

Dave Rosemond's original idea which won the Digest special award of $25.00 was the installation of an automatic slide projector in the window of Winnipeg's leading sporting goods store, to exploit the showing of the "Man-Eaters of Kumaon" at the Garrick Theatre, Winnipeg. Rosemond made up the 16 slides himself. which constituted a kind of second trailer, the advantage of this idea being that it is portable. Congratulations Dave Rosemond, on an effective and original idea.

MY TALE WAS WRONGLY TOLD

IT grieves me Raymond Kershaw,
You are so well and hale,
That ever I did publish
Such a mournful tale;

• •

Extolling virtues of your son,
Big business in his plan,
I called you the "late" R. Kershaw,
'Ere you had lived your span.

• •

There you sit contentedly,
More alive than I,
For the sun is warm in Victoria —
While on Hydro I rely.

• •

So let your friends be merry,
Let Frank, your son, rejoice
For the dismal word which I had writ
Was the size of Mickey Mouse.

• •

I could blame it on the linotype,
I could tell a well-told lie,
But the tale was told, most wrongly told,
By me, for rhyme, 'twas I.

Hanson Producers Rep In Canada For Allied Artists, Monogram

In statements issued simultaneously this week from Hollywood and Toronto by Monogram president Steve Broidy and Hon. J. Earl Lawson, K.C., head of the J. Arthur Rank group of companies in Canada, of which Monogram Pictures of Canada Ltd., is a unit, the new status of Monogram in the Dominion, now in effect, is announced.

The renewal for a period of years of the distribution franchise for Allied Artists and Monogram product with Monogram Pictures of Canada Limited is announced in both statements.

Two important appointments are also involved. Oscar R. Hanson, according to Steve Broidy's announcement, now becomes the Canadian producer-representative of the U.S. organization. Hon. J. Earl Lawson announces the appointment of Frank Vaughan as general sales manager of the Canadian company and notes that supervision of the sales organization in Canada will now come under his direction.

In announcing Oscar Hanson's appointment to represent the U.S. company's distribution activities for both Allied Artists and Monogram, Broidy stated: "For many years we have enjoyed close business relationships with Monogram Pictures of Canada, Ltd. and Oscar Hanson as its representative. His new status as our representative in Canada makes possible even closer ties with our organization. We are very pround to have renewed our business relationships with Monogram Pictures of Canada, Ltd. and J. Earl Lawson. We have every reason to anticipate the strengthening of our Canadian distribution setup through this new arrangement. We feel certain that the exepected improvement in our product will bring increased prestige and importance to our trade mark in Canada."

Hon. Mr. Lawson said that the new Canadian set-up was the logical result of steady development in the Canadian market during the last four seasons. The Allied Artists product had been a particularly important factor in Canadian Monogram's recent growth. The Canadian organization placed special emphasis on service and sales facilities for the independent exhibitor and would in the future place even greater emphasis on this side of the operation. As in the past, he said, the facilities of Eagle-Lion Films of Canada Limited would be used for physical distribution.

2 CLASSIFIED ADULT

The following pictures were classified "Adult Entertainment" by the Ontario Board of Censors during the period September 1st to September 30th, 1949: "Thieves Highway (20th Century-Fox) and "I Was A Male War Bride" (20th Century Fox).

ARTHUR TAKES OVER

Displayed in the Moosomin, Saskatchewan, post office was a sign advertising the local theatre's showing of "Arthur Takes Over" the same day Postmaster Price left town on vacation and his son Arthur took over.

7500

GUNS! GHOULS! GAGS! GALS!
in the most riotous mystery in history!
BUD
LOU
More FUN! More MURDERS! than when they met... FRANKENSTEIN!
"ABBOTT and COSTELLO MEET The KILLER, BORIS KARLOFF"

Screenplay by HUGH WEDLOCK, HOWARD SNYDER and JOHN GRANT • Directed by CHARLES T. BARTON Produced by ROBERT ARTHUR • A UNIVERSAL-INTERNATIONAL PICTURE

Another Hit From

Empire-Universal Films Ltd.

Honorable Mentions In The Showmanship Contest

TOM PACEY

CHARLES DOCTOR

WANNIE TYERS

RAY PRESENTS

(*Continued from Page 3*)

paigns, that they generally lead the band and many times provide a show and theatre. No Community leader passes up the exhibitor and theatre when he believes that he can secure co-operation for a certain project; and our advice to exhibitors is not to pass up such opportunities, because many times the exhibitor is performing a real service to let the people know what his theatre is offering in Entertainment.

Competition and the Elements is not around the corner, but always upon our doorstep; exercising the brain is as vital to keeping alive as physical activity, and both are better than an apple a day which is said to keep the doctor away.

LEARN to sell your pictures. Learn to sell your theatre. All of the executives in our business, or in any other successful business are salesmen. They had to be to sell their own value and the enterprise or product which they had.

The best picture that was ever made cannot sell itself.. It must sell through its publicity, its advertizing, its exploitation, through the very marrow in the bones of those who are directly and indirectly concerned with its exhibition, and it remains with the exhibitor to sell the public.

YOU have had experience with the variety of opinions expressed concerning a picture. You have noted that even critics disagree, there is the same diversity of opinion expressed concerning stage-shows, books, music, lectures. Many people enjoy what is boring to others, many people do not really know the art of enjoyment, and most people are allergic to something in this world; and if there is no "rash" evident, they will back up their allergy complex by saying, "it gives me goose-pimples".

Dealing with the public is a Big Job, for which a Showman has to possess many qualities, but above all, he must be a super-salesman and he must first sell himself and his theatre. You have often heard it said, "That fellow is lucky, everything he touches turns to gold". I am not discounting the element of what we call "luck" but for "luck" there must be effort, there must be foresight, there must be concentration, there must be persistence, there must be drive, there must be Salesmanship.

THIS is a most important year for our Industry. This is a year of many changes, much competition, a year of the levelling of values, a year in which we will be obliged to sharpen our wits and increase our efforts, a year in which we must secure our Security, increase our prestige, increase and bring back our patronage, spread our popularity, or a year in which we will slip back to an unstable foothold, perilously close to a decline in the business in which we are all so vitally interested.

We have had a long run for our money, but we are not out of the race, providing we accept the challenge and remain fit to be in the race. Today, it is a race, for, today, people do not just go to Movie Theatres as a habit, they go with a definite idea that they are going to be Entertained.

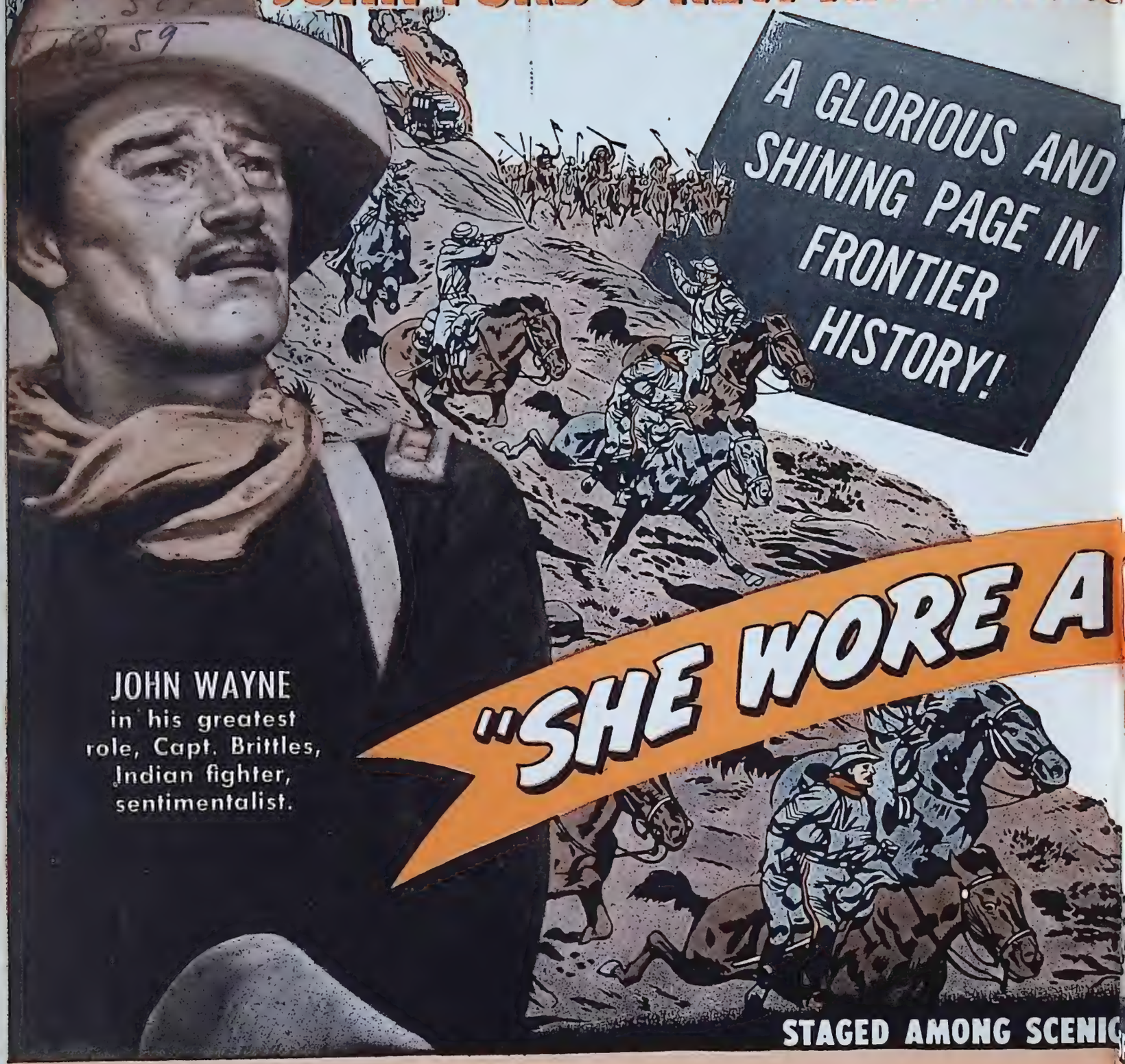
THE Digest Showmanship Contest is a spur to your salesmanship ability. It is a competitive bait to urge you to enter a race with other exhibitors.

Your campaign enables you to examine your efforts on a picture, to study your handiwork, to learn where you may have missed out, and how you may improve your next campaign.

When you receive a press book, do not use it merely to cut out the mat you want, or to order the advertising you want. Study it to get the saleable angles on the picture; and if they do not appeal to you, they are quite likely to give you an idea of your own which is saleable.

Press books are made by experts, often they contain reviews on the picture, they give you story angles, name angles, exploitation angles, they must give you something, that is if you take the time to read them; and since you cannot all see the pictures which you are to play, at least read all you can about them. From the can to the screen may be operation, but it definitely IS NOT SHOWMANSHIP.

JOHN FORD'S NEW AND FINES


A GLORIOUS AND SHINING PAGE IN FRONTIER HISTORY!
"SHE WORE A
JOHN WAYNE
in his greatest role, Capt. Brittles, Indian fighter, sentimentalist.
STAGED AMONG SCENIC

"A TOP-MONEY ATTRACTION" says Trade Press

"Sock outdoor opus of the U. S. Cavalry . . . a real moneymaker."
—*Variety*

"A topnotch, grand scale western . . . looks like very good business for all concerned."
—*Showmen's Trade Review*

"Has all the makings of a boxoffice hit." —*The Exhibitor*

T PICTURE OF THE FIGHTING CAVALRY!

A hundred men in U. S. blue against a thousand savages in warpaint!...Unsung heroes and their handful of women, marooned with their laughter, loves, tears and terrors among the brooding red buttes of Indian country!

JOHN AGAR
as Lt. Cohill

John Ford and Merian C. Cooper
present

JOHN WAYNE • JOANNE DRU • JOHN AGAR
BEN JOHNSON • HARRY CAREY, JR.

in

"Round Her Neck She Wore a Yellow Ribbon"

YELLOW RIBBON"

COLOR BY TECHNICOLOR

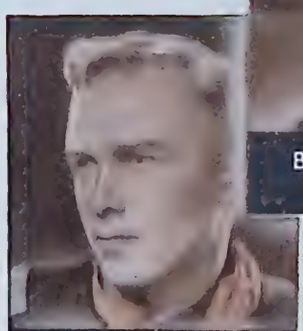
with

VICTOR McLAGLEN • MILDRED NATWICK
GEORGE O'BRIEN • ARTHUR SHIELDS

Directed by **JOHN FORD**

Story by JAMES WARNER BELLAH • Screen Play by FRANK HUGENT and LAURENCE STALLINGS
Produced by ARGOSY PICTURES CORPORATION • Distributed by RKO RADIO PICTURES

BEN JOHNSON
as Tyree



HARRY CAREY, Jr.
as Lt. Pennell

SPLENDORS OF STARTLING MAJESTY

"A rousing and engrossing attraction . . . an undoubted leader among the money shows."
—M. P. Daily

"A praiseworthy standout . . . seems inescapable that it will be a top-money attraction in every booking."
—Boxoffice

"A blue-ribbon boxoffice winner with widest possible appeal . . . simply cannot miss rolling up top grosses."
—Film Daily

"Sets a mark that will be hard to match . . . Rates the boxoffice payoff it will surely get."
—Daily Variety

"A superb film . . . happy news for any exhibitor, wherever his situation and whatever audience he caters to."
—M. P. Herald

"The finest outdoor picture produced in Hollywood in a long time . . . A sure hit."
—Hollywood Reporter

$7500

Congratulations

MEL JOLLEY

MANAGER OF THE

CENTURY THEATRE, HAMILTON

FOR HIS

PRIZE-WINNING CAMPAIGN

ON

Apartment For Peggy

IN

THE DIGEST NINTH ANNUAL SHOWMANSHIP CONTEST

20th Century-Fox is offering prizes to exhibitors for prize-winning campaigns on "FATHER WAS A FULLBACK"

CONTEST NOW OPEN CAMPAIGN AND WIN

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS

« Capital Story »

By WILL McLAUGHLIN

THE annual ball of the Ottawa Press Club at the Chateau Laurier, on November 19, always a popular social event, will be televised for the first time by Famous Players Canadian Corporation, it is announced by officials of the club. Famous Players' television technicians will set up receivers and transmitters within the ballroom and other parts of the hotel for the entertainment of more than 800 persons expected to attend the function. Among those who will witness the unusual demonstration will be the Governor General and Lady Alexander, under whose distinguished patronage the Ball is held, and a large representation from the diplomatic corps, the House of Commons and the Senate.

* * *

Ernie Warren, manager of the Elgin Theatre, gave a preview of "Jolson Sings Again" on Sunday evening which was attended by a large group of daily press, radio and trade journal representatives. The Columbia Pictures special, which opens a run shortly at the Dual Elgin, was warmly received by those present.

* * *

Frank Paul, manager of the Imperial (20th Century) Theatre, staged a free show for members of Ottawa's school safety patrols. This is an annual event in recognition of the junior organization's work in controlling traffic in school areas. Frank was on hand early to greet his guests, who numbered over 700 boys and girls, to present them with gifts and lead them to their seats. A group of traffic constables from the Police Department, which cooperated in making the show a success, were in attendance to assist manager Paul and prevent a major traffic jam in front of the Imperial.

* * *

The Auto-Sky and Drive-In, only outdoor movie theatres in this territory, are still doing nice business. In fact, all movie houses within and outside the city limits are cashing in on the very excellent weather at the moment which is expected to continue well into november.

* * *

The dimout season is on and Sparks and Bank Streets — and not forgetting Rideau — have lost much of their night-time glamor through lack of theatre-front electrical illuminations. The Regent Theatre at the busy corner of Sparks and Bank, usually the brightest spot of the Uptown theatrical district, looks rather drab these nights, despite the efforts of manager Henry Marshall to keep his outdoor frames and huge canopy displays attractive through the use of bright colors.

The annual Community Chest campaign is again receiving wholehearted support from theatre managements. In addition to movie trailers, many of the larger houses have attractively arranged lobby displays to help the fund along to its objective.

* * *

Winter may be just around the corner, but the balmy weather still keeps local managers on the jump between Summer cottage and town — if they have Summer cottages. Ray Tubman, of the Capitol, is a daily commuter between Ottawa and Aylmer, Que., where his Summer home is located. Ernie Warren, of the Elgin, spends his Sunday leisure hours checking over the work being done on his new cottage up in the Gatineau Hills.

FOR SALE

THEATRE CHAIRS

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate delivery.

NOW — New all-steel construction spring-edge, highest quality Theatre Chairs available.

7500 yards of imported carpet direct from England and Scotland.

Enquiries Respectfully Solicited

"LA SALLE"

RECREATIONS LTD.

(Theatre Seating and Carpet Division)

S. A. LECHTZIER, Pres.

945 Granville St. - Vancouver, B.C.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN
"The Great Dan Patch" (UA), and "High Fury".

EGLINTON-UNIVERSITY
Second Week. "Under Capricorn" (WB), Technicolor, with Ingrid Bergman and Joseph Cotten.

IMPERIAL
Second Week. "I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

LOEW'S
"Madame Bovary" (MGM), with Jennifer Jones and Van Heflin.

ODEON CARLTON
"Christopher Columbus" (EL), Technicolor, with Fredric March and Florence Eldridge.

INTERNATIONAL CINEMA
Third Week. "The Queen of Spades" (BP), with Edith Evans and Anton Walbrook.

SHEA'S-NORTOWN-CAPITOL
"The Winslow Boy" (EL), with Robert Donat and Cedric Hardwicke.

TOWNE CINEMA
Sixth Week. "Lost Boundaries" (Astral), with Beatrice Pearson and Mel Ferrer.

UPTOWN
Second Week. "Sword in the Desert" (UI), with Dana Andrews and Marta Toren.

MONTREAL

CAPITOL
"My Friend Irma" (Para.), with Diana Lynn and John Lund.

IMPERIAL
"Jungle Jim" (Col.), with Johnny Weissmuller and Virginia Grey.

LOEW'S
Second Week. "Madame Bovary" (MGM), with Jennifer Jones and Van Heflin.

ORPHEUM
Second Week. "Home of the Brave" (UA).

PALACE
"The Winslow Boy" (EL), with Robert Donat and Cedric Hardwicke.

PRINCESS
Second Week. "Task Force" (WB), with Gary Cooper and Jane Wyatt.

SAINT JOHN

CAPITOL
"The Judge Steps Out" (RKO), and "The Green Promise" (RKO).

PARAMOUNT
"Come to the Stable" (20th-Fox), with Loretta Young and Celeste Holm.

STRAND
"Don't Trust Your Husband" (UA), with Fred MacMurray and Madeleine Carroll.

WINNIPEG

CAPITOL
"The Barkleys of Broadway" (MGM), Technicolor, with Ginger Rogers and Fred Astaire.

GAIETY
"The Great Sinner" (MGM), with Gregory Peck and Ava Gardner.

LYCEUM
Second Week. "The Big Steal" (RKO), with Robert Mitchum and Jane Greer.

MET
"In The Good Old Summertime" (MGM), Technicolor, with Judy Garland and Van Johnson.

ODEON
Second Week. "Christopher Columbus" (EL), Technicolor, with Fredric March and Florence Eldridge.

VALOUR
"Monsieur Vincent" (EL), with Pierre Fresnay.

CALGARY

CAPITOL
"You're My Everything" (20th-Fox), Technicolor, with Anne Baxter and Dan Dailey.

GRAND
"Woman Hater" (EL), with Stewart Granger and Edwige Feuillere.

PALACE
"Edward My Son" (MGM), with Spencer Tracy and Deborah Kerr.

CRESCENT
"Before Him All Rome Trembled" (SARO), with Anna Magnani.

VANCOUVER

CAPITOL
"Neptune's Daughter" (MGM), Technicolor, with Esther Williams and Red Skelton.

ORPHEUM
"It's A Great Feeling" (WB), Technicolor, with Doris Day and Dennis Morgan.

PLAZA-HASTINGS
Second Week. "City Across the River" (UI), with Stephen McNally and Sue England.

PARADISE
"Crash Dive" (20th-Fox), and "Man Hunt".

STRAND
"Third Week. "I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

VOGUE
"Once More, My Darling" (UI), with Robert Montgomery and Ann Blyth.

25.00

CASH IN NOW

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LETTERS TO THE EDITOR

October 17th, 1949.

Dear Ray:

Just a line of appreciation for the many splendid and important public relations jobs you do through the Canadian Moving Picture Digest particularly for the editorial "So Much for So Little" in the October 8th issue.

Your complimentary remarks regarding Famous Players' policy of giving good British Pictures an opportunity to prove themselves in Canadian Theatres are very much appreciated.

Yours sincerely,
J. J. FITZGIBBONS.

★

October 17th, 1949.

Dear Ray:

In the rush of things I neglected to write you concerning your excellent front page article on HOME OF THE BRAVE. Without asking your permission I had an offset made and sent copies of the article to every exhibitor in Canada and also to the executives in our home office in New York. I received several letters from New York, which I assure you were very complimentary.

The exhibitors in Canada seem to be taking a tip from you. I don't think we have had a picture for a good many years for which we have had so many requests for immediate dates.

Thanks again for your excellent article.

Sincerely yours,
D. V. ROSEN,
Branch Manager.

★

October 18, 1949.

Dear Ray Lewis:

Thank you for your thoughtfulness in sending me the tear sheet on your piece about "So Much For So Little." The piece which I wrote and your expression were, I consider, controlled by the fact — the real element of coincidence was the timing.

TERRY RAMSAYE,
Consulting Editor,
Motion Picture Herald.

★

RAY LEWIS, CDN MOVING PICTURE DIGEST OCT. 20
THANKS RAY STOP NO PERSON IN SHOW BUSINESS COULD BE HAPPIER OR PROUDER THAN I AM IN WINNING THE DIGEST SHOWMANSHIP CONTEST STOP THANKS TO YOU SINCERELY FOR MAKING SUCH EVENTS POSSIBLE
JIM MCDONOUGH TIVOLI THEATRE.

★

MISS RAY LEWIS, CDN MOVING PICTURE DIGEST OCT. 21
MANY THANKS FOR THE GOOD NEWS STOP YOUR ANNUAL CONTESTS ARE AN INCENTIVE TO ALL MANAGERS AND STIMULATE FRIENDLY COMPETITION ACROSS THE DOMINION STOP WILL BE ENTERING YOUR TENTH ANNUAL STOP REGARDS
MEL JOLLEY CENTURY.

Vancouver News

By JACK DROY

THE Projectionists local 348 of British Columbia and the circuits are still huddling re a new agreement for booth workers. The present contract expired Sept. 1. Operators are asking for a per hour increase and improved working conditions.

* * *

Mickey Goldin, the wide awake manager of the Studio Theatre, made himself solid with his patrons waiting in line-ups on wet nights, by supplying them umbrellas.

* * *

One of America's "Grand Old Men" of movie theatres, Willis Dewees, died at the age of 75. He built Vancouver's Rex Theatre in 1912 and ran it continuously until this year. He was a Famous Player partner and owned interests in theatres in Vancouver, Victoria, Trail, Nanaimo, Rossland and Nelson, all in B.C. He was a charter member of Canadian Picture Pioneers Vancouver Branch. A large turnout of members of Vancouver amusement business turned out for the funeral. All active pall bearers were members of Canadian Picture Pioneers.

* * *

Bob Fraser, manager of the Odeon - Hastings, is the father of a second daughter born this week. The father of Edward Marshall of the Capitol Theatre, Captain Marshall, a pioneer sea captain, died here in his 86th year.

Maritime News

By A. L. FAIRWEATHER

LEO DEVANEY, General Manager of RKO, is making one of his trips to Saint John and is accompanied by Mrs. Devaney. Driving from Toronto, Mr. and Mrs. Devaney have visited Atlantic City, New York, Cape Cod and Boston before reaching Saint John where Mr. Devaney was in conference with Harry Cohen, local manager for RKO. The RKO General manager says that business is particularly good in the Maritimes and that he and Mrs. Devaney always enjoy their trips to these Provinces. Leaving the Maritimes first for Montreal, the West will be visited and later on to the Pacific Coast.

* * *

Congratulations are in order, double congratulations in fact, to Mayor and Mrs. J. Le Blanc of Shediac, N.B., who are the proud parents of two daughters, twins, arriving recently. "Joe" is mayor of Shediac and manager of the Capitol Theatre at Shediac.

* * *

We regret to record the death at Grand Falls, New Brunswick, of R. R Kerston who owned and operated the Opera House there for many years. Mr. Kertson was one of the exhibitors who managed his own theatre and was well and very favourably known in the Maritimes. For several years he had not been in good health but death came very suddenly at the last and his many friends regret his passing. He leaves a married daughter to mourn, his wife having died a year or so ago. Mr. Kertson attended many of the Exhibitors meetings held at Saint John and Halifax and had many friends in both Cities.

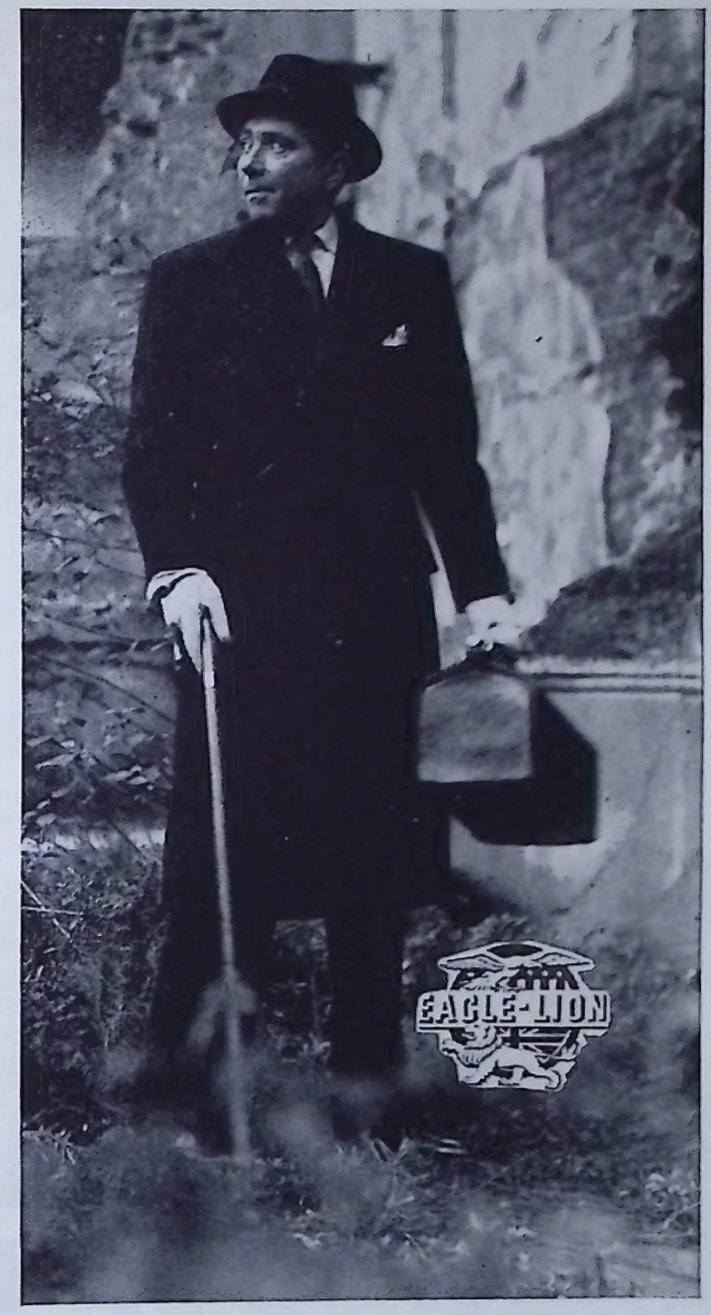
* * *

The Film and Theatres Bowling Club has begun play and all are enthusiastic for the prospect of a good season.

* * *

Friends in the Maritimes were much interested in the news of the marriage of Stephen A. Doane and Miss Katherine M. Cahill of Halifax which took place in that City quietly at St. Thomas Aquinas, Glebe. The bride has been on the accounting staff of Pickford and Black, a Halifax firm and Mr. Doane has been for a number of years chairman of the Nova Scotia Board of Censors. The happy couple will reside in Halifax. Mr. Doane is a very popular man among Film Exchange men and theatre managers and both parties have many friends who will wish them every happiness. A number of social events were held by friends of the couple and many lovely gifts showered on the bride. The wedding trip was to Montreal and Toronto.

ONE EDITOR PUBLISHED THIS STILL . . . AND WENT TO JAIL



While OBSESSION was being shot on location in Mayfair, Haigh, the acid-bath murderer, was pulling off the last of his crimes nearby. By a freak, film and facts were so much alike that not only the film but all publicity on it was banned until the death sentence had been passed on the murderer. In the issue of the *London Mirror*, commenting on the case, which resulted in the editor going to jail for contempt of court, he ran this still from OBSESSION, showing Robert Newton as a murder suspect. When released, OBSESSION was sensational at the boxoffice.

J. ARTHUR RANK presents **OBSESSION**, (Thriller) starring Robert Newton and Sally Gray with Paul Brown and Naunton Wayne. Produced by N. A. Bronsten. Directed by Edward Dmytryk. Based on the novel, "A Man About A Dog."

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